



**The Department of Music**

**presents**

**UNIVERSITY  
FESTIVAL ORCHESTRA**

**Lonnie Klein, Conductor  
Cecilia Cho, Piano**

**Tuesday, April 16, 1996  
Shanklin Theatre  
7:30 p.m.**

**UNIVERSITY  
OF  
EVANSVILLE**

University of Evansville Festival Orchestra  
Lonnie Klein, Music Director/Conductor  
Cecilia Cho, Piano

April 16, 1996

Program

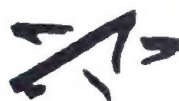
Rhapsody in Blue .....George Gershwin  
(1898-1937)

Cecilia Cho, piano

Symphony No. 5, Op. 47 in d minor .....Dmitri Shostakovich  
(1906-1975)

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

*Member of the*



AMERICAN  
SYMPHONY ORCHESTRA  
LEAGUE

The use of flash photography is strictly prohibited.  
Ushers courtesy of Phi Mu Alpha Sinfonia  
and Sigma Alpha Iota.

Yamaha Concert Grand Piano courtesy of Schuttler Music.

Tonight's program will conclude at approximately 8:45 p.m.

*A reception for Ms. Cho will be held in Krannert Gallery  
following the conclusion of tonight's performance.*

### About the festival orchestra . . .

Tonight's concert marks the inaugural performance of the University Festival Orchestra, which follows the success of a similar group last fall which accompanied the Opera Arias concert. In the Festival Orchestra, student musicians sit side-by-side with their applied teachers, all of whom are principal players in the Evansville Philharmonic. Some section players from the community are invited to participate as well. The net result is an orchestra of the size necessary to perform a work like Shostakovich V successfully, and an educational experience for our students, who have the opportunity to play in a rehearsal and concert setting with their teachers.

**CECILIA CHO** has given numerous recitals in the United States and abroad. She has been the first-prize winner of many competitions including the Aspen Music Festival Piano Concerto Competition, Baltimore Symphony Orchestra Young Soloist Audition, Jewish Community Center Competition and the National Baldwin Junior Keyboard Competition as well as laureate in the Beethoven Foundation Auditions. While a candidate for the Doctor of Music from Indiana University, she was the Assistant to Menahem Pressler (*Beaux Arts*). She received her Master and Bachelor of Music degrees from the Peabody Institute of the Johns Hopkins University under the guidance of pianist Ann Schein.

As an active chamber musician, she has performed in France and Germany as well as in Washington D.C., Maryland, Arizona, Missouri, Kansas, and Indiana. She has performed with violinist Yuval Yaron in Israel and in Spain and will be performing together in Oak Park, Illinois in the future. Recently, she performed the Gershwin *Rhapsody in Blue* at the Fine Arts Center in Madisonville, Kentucky. While maintaining a steady performance schedule, she has been Assistant Professor of Piano for the last four years teaching first at Bethany College (1992-1994) and then at the University of Evansville (1994-1996).

**LONNIE KLEIN**, who is in his seventh year as Music Director/Conductor of the UE Symphony Orchestra was most recently tenured and promoted to Associate Professor of Music. Klein is a BME graduate of Murray State University, received his Masters in conducting and clarinet from Michigan State, and completed his doctorate at the University of Illinois in clarinet performance in 1993. He served on the Indiana Music Educators Association Board of Directors and currently is the editor of the "Orchestra Opinions" column of the Indiana Musicator. Klein is in frequent demand as an adjudicator clinician, conductor and clarinetist. He has conducted the University Faculty Chamber Players, Evansville Ballet Orchestra and the Evansville Chamber Orchestra. He also is a member of the Evansville Philharmonic Orchestra.



## NOTES

George Gershwin was perhaps one of America's most beloved composers during the early 1900's. With some assistance from his older brother, Ira, he successfully produced a wholly American style of music. From Tin Pan Alley, where Gershwin began his career, to Broadway and film scoring, his music excited the American people and created a new scope for musical development in the early twentieth century.

While riding the train to Boston, Gershwin began organizing his few, previously collected ideas for *Rhapsody in Blue*. "It was on the train," he later stated, "with its steely rhythms, its rattly-bang. . . that I suddenly heard--even saw on paper--the complete construction of the *Rhapsody* from beginning to end . . . I heard it as a musical kaleidoscope of America--of our vast melting pot, of our incomparable national pep, our metropolitan madness." It was then that, upon returning to New York, Gershwin sketched *Rhapsody in Blue*, scored for two pianos. He allowed Ferde Grofé to orchestrate and arrange his composition (he had not previously written for orchestra) for performance.

On February 12, 1924, Paul Whiteman conducted the premiere of *Rhapsody* in New York's Aeolian Hall. It is said that the piano score had not yet been completed, therefore Gershwin had to improvise entire sections of the piece during its premiere performance. Nonetheless, the reviews were likable. The influence of jazz on *Rhapsody* helped to create an exciting, innovative, and even audacious style of music, bringing bright new sounds into America's concert halls.

by Debbie Olson, BMT '97

Dmitri Shostakovich wrote in almost every genre and his symphonies are the best known of his works. The *Fifth Symphony* was a huge success and helped restore the stature of Shostakovich in the eyes of the Soviet authorities after he was attacked for the style of his opera *Lady Macbeth*. He himself subtitled the *Fifth Symphony* as "a Soviet artist's practical, creative reply to *just* criticism." The work was successful in bringing the composer back into favor and probably is his most representative, if not his best work ever.

The opening theme of the first movement is a highly rhythmic and imitative theme with the cellos and the double basses in octaves, answered by the violins in powerful sonorities. The other principal theme is high and very lyric in the strings over a simple basic rhythm. Both themes are united in an intense restatement. The second movement is in a light-hearted scherzo form demonstrating a typical mood often found in Russian music. The movement itself is in two sections. There is a heavier scherzo proper followed by a burlesque-like central trio section for solo violin, before the return to the opening material. The Largo shows Shostakovich's strongest asset, his ability to compose lyric melodies. The mood is melancholic, calling not only for moving moments in the strings and woodwinds, but also color from the harp, xylophone, celesta and piano. The finale is built around a thunderous rondo refrain proclaimed by the trumpets, trombones and tubas over crashing kettle drums. It is very march-like. There is a "battle" between the percussion and the brass sections. It all ends with the original theme played in the horns.

Shostakovich shows his true heritage in this symphony. The typical Russian "patterns" are quite present. He clearly shows the "Beethoven influence". He once stated: "The theme of my symphony, is the stabilization of a personality. In the center of this composition, which is conceived lyrically from beginning to end, I saw a man with all of his experiences. The finale resolves the tragically tense impulses of the earlier movements into the optimism and the joy of living".

by Lisa Weathers, BMT '96



## FESTIVAL ORCHESTRA PERSONNEL

### Violin I

Carol Dallinger, Co-  
Concertmaster \*  
Colleen Fitzgerald, Co-  
Concertmaster  
Maria Mastropaolo  
Elizabeth Hoorelbek  
Sarah Thielman  
Jennifer Basinger  
Jeanine Rice  
Shalise Nichols  
Atsuko Sato  
Rebecca Fiddick +

### Violin II

Mary Leonard, Principal  
Kristen Madler  
Daniele McKay  
Chris Carbone  
Megan Stock  
Laura Christel  
Rebekah Walters  
Kara Sudheimer  
Amy Ferguson  
Megan Kelly

### Viola

Melinda Bootz, Principal \*  
Jeneen Hildwein  
Betsy Stains  
Vi Wickam  
Dana Januszyk  
Emily Wilson  
Jennifer Williams

### Cello

Pablo Mahave-Veglia,  
Principal \*  
Maria Scherer  
Jennifer Crocker  
Jenny Miles  
Amber Hardin  
Kiesha Cole  
Kirstin Olson  
Carl Bergh  
Lisa Heaton  
Thelma Savage +

### Bass

Gregory Olson, Principal +  
Benjamin Moser  
Samatha Larson  
John Lawson +

### Flute

Susan Telford, Principal \*  
Angie Hatcher  
Aubri Belyea

### Oboe

Kerrie McLellan, Principal  
Sara Brown

### Clarinet

David Wright, Principal \*  
Cheryl Palmer  
Kerrie Fassett  
Libby Sermersheim

### **Bassoon**

Edwin Lacy, Principal \*  
André Carl  
Sarah Florini

### **Horn**

Lorraine Fader, Principal \*  
Coree Newman  
Carrie Kauffman  
Alicia Deckard

### **Trumpet**

Bryan Appleby-Wineberg,  
Principal \*  
Lee Eck  
Joshua Skelton  
Heather Goldsborough

### **Trombone**

William Bootz, Principal \*  
Timothy Freeze  
Kristine Jones  
Bryan Pokorney

### **Tuba**

Donald Travis +

### **Harp**

Kathy Anderson +

### **Piano**

Garnet Ungar \*

### **Percussion**

Brian Kushmaul, Principal \*  
Laura Barnum  
Erin Kuebler  
Suzanne Fassett +

### **Library**

Kiesha Cole

### **Setup**

William Gumula  
Bryan Pokorney

\* UE Faculty

+ Guest